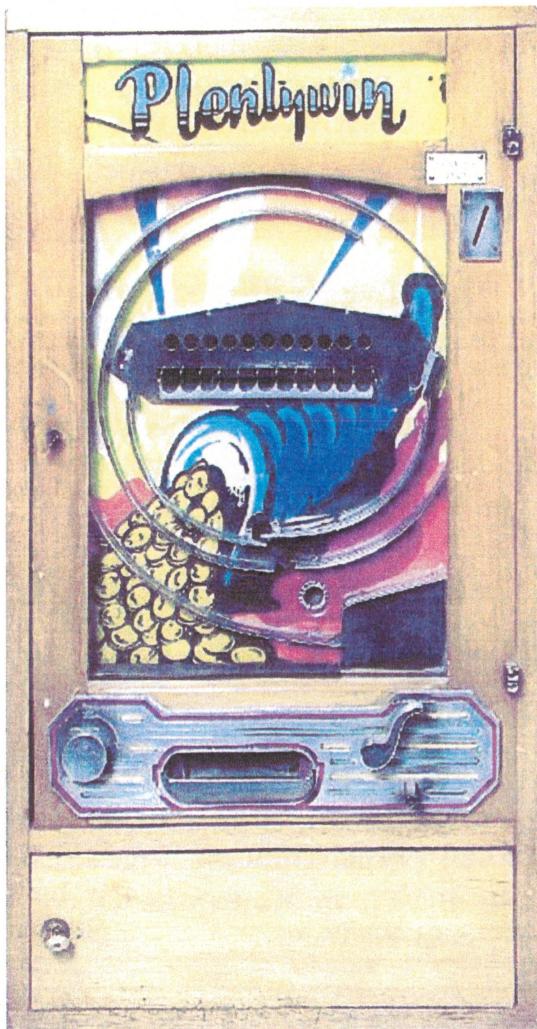


MECHANICAL MEMORIES MAGAZINE

ISSUE 3

JUNE 2006



The new U.K. subscriber magazine for all collectors and enthusiasts of vintage coin operated amusement machines.

Mechanical Memories Magazine

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Published and edited by:

Jerry Chattenton

10 Bedford Road

Dartford DA1 1SR

 07710 285360

e-mail jerry.mmm@tiscali.co.uk

www.pennymachines.co.uk/MMM.htm

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Editorial

Hello and welcome to Issue 3 of Mechanical Memories Magazine. It's probably a little later than you'd expected, and to honest, it's later than I'd planned too! Although I've never actually specified a publishing date, you should normally expect the mag. during the first week of the month. My computer problems last month are the root cause; it took three weeks to fix. Then, as soon as I got the computer back, half term was upon us, so it was off to Brighton every day for the next week. Anyway, it got finished in the end and it helps me to work toward 'closing the gap' between the July and September issues. I've printed a big notice later on in the mag. but I'll just remind you now that there will not be a magazine in August, so the July issue will out during the third week of the month and then issue 5 will be (hopefully) the first week in September.

It was good to see many of you at the Salisbury auction, and I even signed-up a few more subscribers. I also met a few subscribers that I knew only by name, so it was good to be able to put 'faces to names'! Apart from the weather, it was a good day out, and I've heard Southern Counties were pleased with the event and will be repeating it next year. For those of you who couldn't be there, I've printed a brief report on the next page, and a full list of prices is posted on the pennymachines website.

There's been a bit of a change of plan with some of the content I had planned for this issue. 'The Mystery New York Machine' (see page 7) has sort of taken over! What started out as a nice little snippet, turned into a major article. As a result of this, there is no room for 'How I started my collection' or 'Readers Wives'. Hopefully they'll be included next time. Please, please keep sending in items for the mag. Although from the outset, I've known I would be doing most of the writing, it would be good to have some 'help' from time to time!

And finally, I thought I should acknowledge some of the appalling spelling mistakes in the first two issues, before someone else does! Nobody yet has commented, but some of the spelling has been rubbish! In issue one I wrote "...of coarse" and in Feedback, in issue two, I wrote "...that's sought of what the magazine's all about". WHAT!!! How did I do that? Of course, the spell checker was useless because sought isn't incorrectly spelt, it's just the wrong sort. But the final straw came when Les Saunders 'phoned and said "thanks for printing the Ahrens ad. I haven't had much response, you got my 'phone number wrong".

I give up!

Until next tyme, awl the best

Jerry

The Salisbury Auction

Overall, I think the auction can fairly be described as a success; all credit to Southern Counties for their organisation of this event. Bearing in mind slot machines are not really their 'bag', I think they did a remarkable job. Certainly, this is an ideal venue, being centrally situated for those of us in the southern half of the country, although perhaps too far south for anyone north of the midlands. The premises are ideal, with good facilities including reasonably priced food and a bar, and not forgetting ample parking!

Lot numbers and variety were down on last year, although this was to be expected; last year's sale being something of a 'one off'. Allwins and bandits dominated, with a good variety in both categories. At the bottom end of the bandit range, Aristocrats; Segas and Jubilees seemed to be selling for fairly predictable prices. Jennings Governors must have been breeding like rabbits overnight, there being five on offer, realising prices of £425 - £800. At the top end, a Mills Poinsettia and a Jennings Victoria each sold for £800. A Mills Extraordinary failed to sell at £650.

Prices in general were low this year, this being particularly evident in the allwins, although some of the lower prices did rather reflect the condition of some of the machines; there were a lot of 'projects' on offer this time! Machines that sold included: Wonders Quick returns £300; Whales Penny Points £250; Brenner Ball Past the Arrow £380; Whales Players Please £200; Bryan's Elevenses £270 and another for £320. Prices such as these would have been unimaginable a year or so ago, even accounting for condition, and do seem to reflect the general fall in values that we've seen recently. Is this due to a lack of newcomers entering the world of vintage slot collecting?

Bryan's machines were a bit thin on the ground this year, although five Clocks were on offer, again selling quite cheaply at £230 - £270 with a slimline version selling for £390. An early white face Pilwin sold for £725 and a Retreeva made £2400. A Bullion on old penny play, in original condition, failed to sell at £380

Most of the larger, floor-standing machines failed to sell, they included: Green Ray (£1900); Wurlitzer 1080 Jukebox (£6500); floor-standing foursquare Sweetie Allwin (£950) and one of the stars of the show, the Mutoscope Magic Finger (£2300). Figures in brackets are the prices at which bidding ceased.

So, all in all, a good day out (apart from the weather). I understand that Southern Counties were pleased with the event, and will be conducting another auction at the same time next year. I'll keep you posted.

A full list of prices is posted in the Arena
on the pennymachines website.

www.pennymachines.co.uk

For Sale

Two Cast Iron Mechanical Money Boxes

- 1. Original Tamany/Boss Tweed. Dated 1875**
- 2. Indian Shooting Bear. 1960s repro**

OIRO £200 for the two.

John 01273 608620

Wanted

**Machines for my
newly decorated games room.**

**Large or small,
floor standing or wall mounted.**

Working Models, Cranes etc.

**Anything considered, as long as it's
working and in good condition.**

Photos would be appreciated.

Johnny 01332363542 (Derby)



The Mystery N.Y. Machine

A few weeks back, I received in the post a mysterious, large brown envelope. Little did I know that I was about to open a monumental can of worms!

Glen Dodsworth had sent a number of A4 sized pictures which he had received from a collector in New York, asking for help in identifying a machine. The New York collector (who I now know is called Alan), owns an allwin with the top flash missing, and was keen to know it's name and manufacturer. In addition to what was to become known as the 'Mystery New York' machine, Glen also enclosed pictures of his own *Jackpot* allwin, and pointed out the similarities between the two machines. Glen believed the *Jackpot* to be an O.Whales machine and asked if I could confirm this, as it's listed in Carters' book as such.

So, there were two questions to be answered: the name of the mystery New York machine, and was it a Whales? Well, I couldn't recall ever seeing a machine like this; I'm sure I would have remembered such a distinctive backflash. But the second question was easy: No, it's definitely not a Whales. At the time, I would have said *Jackpot* is a Kraft machine; not through any expert knowledge, rather it's what I've been told in the past, and I also know other collectors who share this view.

By coincidence, a little later that day, I received a 'phone call from Dave Lavender. During the course of our conversation, I raised the question of the mystery New York machine, which is where things started to go wrong! I described the backflash and Dave said it sounded vaguely familiar but didn't know the machine; he'd try to find out. However, on the question of the manufacturer, his view was that *Jackpot* is a Parker's machine, not Kraft. This rather spoilt things, as I had always regarded *Jackpot* as one of a 'set of three' (*Jackpot*, *Extrawin*, *Crackerjack*) but the knowledge of Mr Lavender is not to be doubted, so Parker's was good enough for me! I emailed Glen with what I knew so far and said I'd keep him informed.

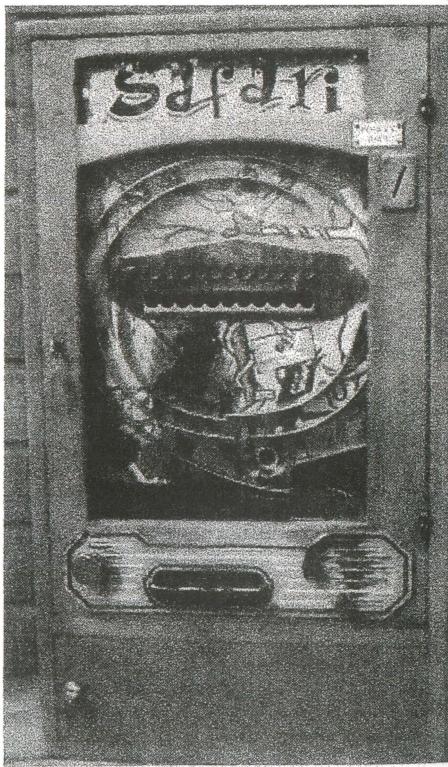
A couple of days past, and would you believe it? Another one cropped up on ebay, called *Safari*, in exactly the same style case as *Jackpot* and the mystery New York machine. Then, about a week later, I received an email from Dave with the information we'd been waiting for. The mystery New York machine is called *Plentywin*, and accompanied with this information was a picture of such a machine, in all it's splendour, complete with topflash (see front cover).

Now, this might have been where the story of the mystery New York machine ended, but Dave also enclosed two more pictures in his email: *Double your Money* and *Double your Win*. So we now had five machines in exactly the same style cases, and more importantly, with the same mechanisms. Doubts were now beginning to creep into my mind. We had now identified five allwins whose cases and mechanisms were completely alien to anything with which I was familiar. Were these machines Parker's product?

Left, the mystery New York machine, with it's backflash proudly displaying a bounty of coins outpouring from the horn of plenty. Inspired by the Watling Rolatop perhaps?

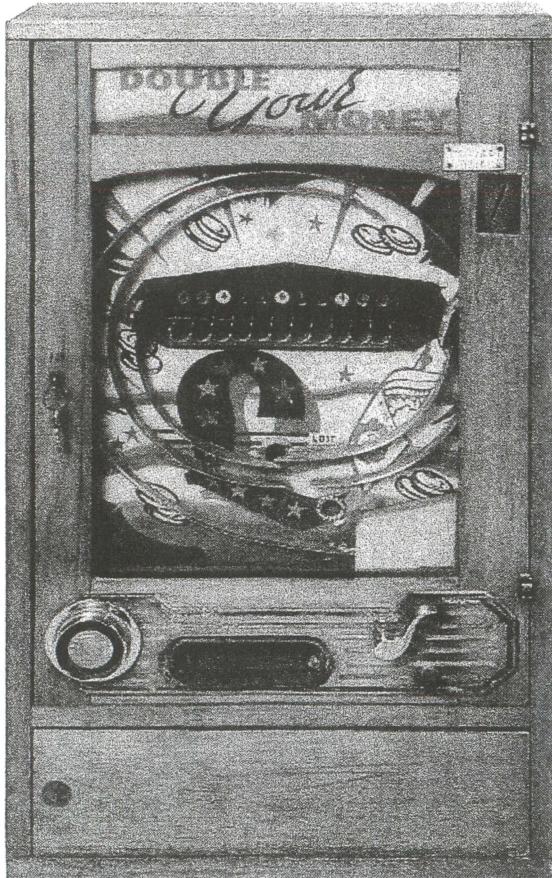
My knowledge of Parker's machines is a little vague, having never actually owned one, but here's what I know. First, let's dispel a myth about the *Carousel* allwins in veneered cases. I've often heard these referred to as 'repros'; they're not. They were assembled over quite a long period of time from original Parker's stock, which was acquired after Parkers ceased manufacture. So although they were not actually built by Parkers, they're still basically Parker's machines. I've always assumed the veneered cases were a late innovation, which might explain why there were so many left over when Parkers ceased production. I don't know, it's just a guess.

It seems the majority of Parker's machines used cases very similar to Oliver Whales. Unfortunately, I am unable to picture one here, so take a look at those pictured in Carter's book. It's clear to see how easily they could be mistaken for Whales machines. Look closely at the picture of *Journey into Space* and note the external 'furniture': the Whales type coin entry; payout knob and guard; Saxony type trigger and backplate (not all Whales machines used the Saxony 'open' type backplates, but some did). Pay particular attention to the hinges; they're the same extruded type used by Whales and others. The only distinctive feature, that I can see, is the payout cup and even this would not be evident on the sweetie allwins.



Now let's look at *Jackpot*, *Plentywin* etc. (for clarity, I shall now refer to these five allwins as the 'mystery' machines). The most distinctive feature is the aluminium casting across the width of the door, which acts as a backplate for the trigger and payout knob. But there's one feature of these allwins which is completely different to the machines of other makers (and I missed it at first)! Whales, Parkers and Kraft machines all have the topflash built-in as an integral part of the case. Now look at the mystery machines; the topflash is part of the door, not the case. And have you noticed the hinges yet? They're Bryan's type, not the extruded type used by other makers.

I asked Dave a number of questions when we met at the Salisbury auction recently. I was interested to know what sort of backflashes were used in Parker's machines, and he said they were printed on the reverse of clear plastic, like Whales. So what about the mystery machines? The backflashes on these machines are paper or card, with clear plastic in front for protection, like Kraft and Wonders. So, something else that doesn't 'stack up'. Dave also said that he too was beginning to have doubts about the Parkers theory.

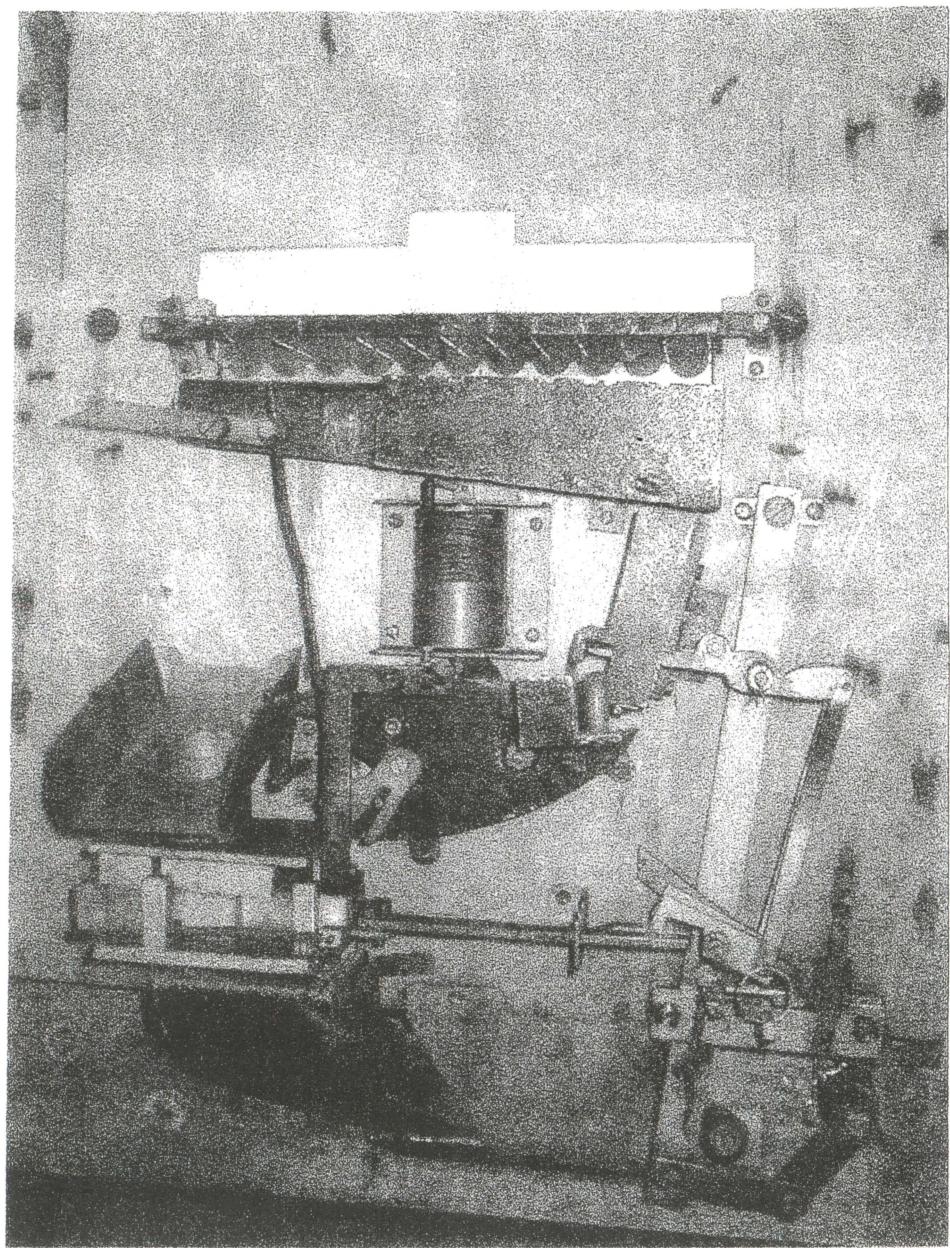


The next thing to consider is the mechanism. Apart from the veneer cased carousel allwins, I can only recall seeing about three Parker's machines in the 'flesh', and I don't remember taking too much notice of the mechs. Anyway, two of them were sweetie allwins, so they wouldn't count. I've spoken to a couple of collectors with regard to Parker's mechanisms, and the general view seems to be they are nothing to get excited about; rather like Whales and others, they were mass produced as cheaply as possible.

Now let's consider the 'mystery machines' mechanisms. The first notable feature is the use of Bryan's operator variable payout system, which I've not encountered on any other machine (apart from Bryans, of course). In addition to this, these machines employ what I believe to be a unique semi-automatic payout. By this I mean, regardless of how many coins the machine pays out, the player only has to turn the knob once. This part of the mech. seems to be very well engineered, and again, totally unlike anything I've encountered previously. Three spring-loaded slides, each the thickness of two pennies, are held in place by three 'hooks'. If, for instance, the player wins two pennies, the first hook releases its slide when the payout knob is turned. If four pennies are won, the first and second hooks release their respective slides. When six pennies are won, all three slides are released on the turn of the payout knob.



The payout slides and retaining hooks in the mystery New York machine



The mechanism of Glen's Jackpot Allwin

So, what conclusions can be drawn from all this? Who built the mystery machines? And why are they so different from other allwins? In a desperate attempt to establish a maker, I started to consider the original Kraft theory. As I stated earlier, I had always believed *Jackpot* to be a Kraft machine. There is one small detail that points toward Kraft; look at the gallery shield on the *Jackpot*, and indeed, all the mystery machines. Notice the sharp, straight edges. These are very similar to those used on machines such as *Extrawin* and *Time Limit*. So, I needed to have a closer look at a mechanism. I've only ever owned two Kraft machines, both of which I sold a good number of years back. In any case, one was *Time Limit*, which having a solenoid payout would have been useless as a comparison, and the other was a sweetie allwin; almost as useless as *Time Limit*. However, a friend owns *Extrawin* and *Crackerjack*, so a thorough inspection was undertaken! However, I could find nothing to link these with the mystery machines.

So there can be only one conclusion: the mystery machines are the product of an unknown manufacturer. I cannot find any reason to believe the mystery machines are the product of either Kraft or Parker. And before you all go rushing to your copy of Carter's book, yes I know *Jackpot*, *Plentywin* and *Double your Money* are listed as Oliver Whales. But I stand by what I said at the outset: the mystery machines are NOT Whales, although in fairness, Whales are no less likely than Kraft or Parkers!

And just to continue the 'machine identification' theme, who made the Ruffler and Walker sweetie allwins? I don't believe it was Corteen, who made the giant allwins such as Hat Trick and the column fill machines such as Many Happy Returns. So who did?

*I expect to receive a considerable amount of feedback on this subject! Let me know your views, and maybe by the next issue we may have moved closer to discovering the maker of the mystery machines. I should like to thank Glen Dodsworth for raising the subject in the first place, and David Lavender for his help in answering some of my questions. The pictures of *Jackpot* and the *New York Mystery* machine are those I received from Glen initially. All others are courtesy David Lavender.*

Reminder

**Issue 4 of this magazine will be out
during the third week in July.
Issue 5 will be out during the first
week in September.**

Letters to the Editor

Hi Jerry

Congrats. Super mag, nice format, good size, just what we needed, all power to your elbow. Although most of us who have succumbed to the 'inter-not' have been e-mailing each other and observing with delight the joys of E-Bay, there's still a need for good old printed paper and communication down the phone. You can't beat it! Through your magazine I've re-established contact with old friends who have been sensible enough not to sell their soul for a keyboard and panel of flashing lights. It's great to speak to another human again instead of mailing some anonymous ID like Flashman666@eek.com (made up name to protect the guilty) to ask why the photo of the machine he has for sale clearly shows the side panel but is blurry where the escalator should be. Hmm??!

Also a hearty thanks to John Hayward, for without his appeal for a copy of CHEAPJACK I'd never have known about it. Hope you found one John, your mention of it tempted me to enquire at the first second-hand bookshop I stumbled on. Five minutes and £12 later/lighter I emerged with a 1973 hardback copy in pristine condition. A delightful read that I recommend to everybody!!!

I intend to run a Slotty Auction in the midlands backend of the autumn, and will advise you later when I've firmed things up.

Best Regards

Jeremy Clapham

Thanks for your letter Jeremy (actually it was an email), you've voiced sentiments shared by others, including myself. The internet has stifled more traditional forms of communication, such as actually 'talking' to each other, and those without the internet tend to get left out. As I've said before, this magazine has the potential to reach everyone, the problem at the moment is getting the word out that it actually exists!

It's good to hear you're planning an auction toward the end of the year. Although the prime purpose of an auction is for sellers to sell, and buyers to buy, it's always a good chance to meet up with other collectors who you haven't seen since the last one! It looks like the Salisbury auction is to become an annual event, and with a midlands sale at the end of the year, together with this magazine and the pennymachines website, maybe the collector community, which has become somewhat fragmented over the last couple of years, will start to pull itself together.

Anyway, keep me informed, I'll pass on all information through these pages.

Jerry

The History of Mechanic

Part 3 – The Old Penny Palace

By the time John and Clive were evicted from the Palace pier, John had already established an additional site at the Brighton Aquarium (now the Sea Life Centre). A small number of machines formed part of an attraction entitled 'What the Butler Saw', which was basically a vintage style film-show. However, the Aquarium had plans to expand the attraction into something much grander, which would include: an Edwardian themed penny arcade; a hall of mirrors; an animated chamber of horrors; exhibition room; toy shop and café.

This was a project in which John was keen to be involved, but others (including John's wife and his accountant) felt that a position on the sea-front would attract more passing trade. Then, at just the right time (or the wrong time, depending on which view you take), a local businessman offered John three Victorian brick-built arches, under the promenade. John was still adamant that the Aquarium was the right choice, as it would be operated on a shares basis rather than a fixed rent. However, pressure from John's wife and his accountant persisted, and such forces can be formidable! John conceded to move to the arches on the sea-front, and a rental agreement was signed for a trial period of one year; with the rent set at three times what John and Clive had paid on the pier.

The premises comprised a large double arch plus a single arch that had previously been used as a café. In order to make the premises ready for the season, a large doorway had to be knocked through the connecting wall between the double and single arches. John recalls this was extremely hard work, as the Victorians (those industrious sons of toil) had built the walls about eighteen inches thick. John retained the same staff that had worked on the pier, and between them, all the necessary building work (or should that be demolition work) was completed in time for the 1986 season. One of the staff members was an artist, and was responsible for all the interior and exterior signwriting. John recalls the end result was very smart, and with the machines in position and various pictures and artefacts adorning the walls, 'The Old Penny Palace' was ready for business.

The machines (just as they had been on the pier), were displayed in different sections, according to age: the early years; the roaring twenties; the war years etc., with appropriate posters and pictures in accompaniment. One of the more unusual exhibits was a coin operated player-piano. Although this was fenced off, it could be demonstrated on request, and was always a popular attraction. A mezzanine floor had been built into the single arch, and John used the upper level as an exhibition area for a display of Donald McGill saucy post cards.

When The Old Penny Palace opened for business at the start of the 1986 season, expectations were high. John and his staff waited in eager anticipation for the unmanageable numbers of punters that would heave themselves through the door, thanks to the prime sea-front location.

al Memories Museum

In the event, 1986 was something of a failure. Trade was nowhere near what had been anticipated, and the income earned fell short of what was required to earn John a living and pay the overheads. At the end of the season there was only enough money to pay either the outstanding rent, or the taxman; but not both! Acting on the advice of his accountant, John paid the taxman. Probably as a direct result of this, during the following February, John was served two weeks notice to vacate the premises!

So, once again, John was looking for new premises. Although he could not have known it at the time, neither John, nor any other operator of vintage slot machines, would ever be as successful with just one site as John and Clive's partnership was with the National Museum of Penny Slot Machines on the Palace Pier.



The Old Penny Palace, on Brighton sea-front in 1986

Fortunately, John was able to find new premises, further along the seafront, in time for the 1987 season. Here he remained for five years, and over this period of time in order to keep down costs, staff levels diminished to the point that John was more or less running things himself. And then, at the end of the 1991 season, the landlord 'hiked-up' the rent to a level that would have made the Old Penny Palace totally unviable, so John (along with other tenants) vacated the premises. For the next two years there would be no old-time penny slot machines on Brighton seafront.

However, during the six years of the Old Penny Palace, John built up an impressive portfolio of additional sites spread around the south east, operating under the 'umbrella' name of The National Museum of Penny Slot Machines, which John retained after he and Clive left the Palace pier. Sites included: Newhaven fort; 'Remember When' on Hastings pier; Fort Luton in Chatham and the Smuggler's Caves, Hastings. Although John was earning a living from these other sites, he still had a desire to return to the seafront. But with the increasingly prohibitive rise in commercial rents, the prospect of ever being able to do this seemed unlikely.

Next month - Mechanical Memories Museum.





Above, The Old Penny Palace, second location. Below, Some of the machines

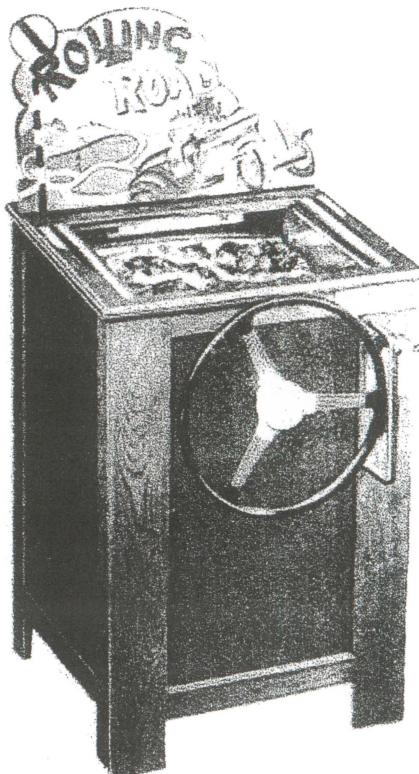
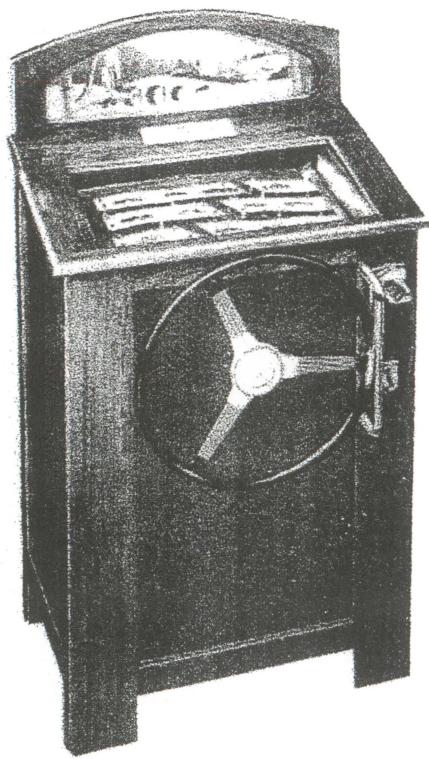


Spotlight Steer-a-Ball

Each month in Spotlight, I shall be taking a closer look at one of the machines I operate in Mechanical Memories Museum. This month, it's one of my favourites!

Steer-a-Ball games were first manufactured by Hawtins of Blackpool, in the 1930s, along with a similar game called 'Rolling Road'. Hawtins are probably best known for their allwins, which have survived in fairly reasonable numbers, unlike their Steer-a-Ball and Rolling Road machines, which are now quite rare. Indeed, I've never seen a Rolling Road, although I'm sure a few must exist.

Far more common are the machines manufactured in the 1940s and 1950s by Stevenson and Lovett, and an obscure manufacturer known as the Pee Jay Manufacturing Co. I say 'common' meaning not rare; they don't become available often, because collectors and operators who have them, tend to hang on to them!



Catalogue illustration of Hawtin's Steer-a-Ball and Rolling Road.

The Steer-a-Ball I have at the museum is a Pee Jay Manufacturing Co. machine. Nothing seems to be known about this manufacturer, although if surviving numbers are anything to go by, they must have been a fairly large concern. I'm not even sure 'Pee Jay' was their correct name, as the letters JP appear in relief on the castings on the front of their machines. So were they 'Jay Pee', or was their pattern maker dyslexic?

The Pee Jay and Stevenson and Lovett Steer-a-Balls are almost identical, and essentially the same as the earlier Hawtins machines. Like many great things, the success and popularity of this game owes much to it's simplicity. The following is Hawtin's description of the Rolling Road game, as printed in their 1930s catalogue:

This is an attractive coin return machine giving the player an opportunity of testing his skill and delicacy of touch by controlling a ball which passes through hazards to the winning position through the medium of a steering wheel. The playing field portrays a mountainous district modelled in relief and artistically coloured.

The ball is automatically brought into the starting position by the simple action of turning the wheel before the game begins. From the starting point of the course, the player, by careful manipulation of the wheel, attempts to steer the ball along it's mountainous course, avoiding hazards en route, into the winning position. Immediately the ball is brought successfully to the home base, the coin is automatically returned.

The full sized car steering wheel turns effortlessly and the ball responds immediately to the slightest touch as it travels over the frictionless track.

The well designed tubular ball lift is controlled by a simple geared mechanism which is entirely free from stress or strain at any point, and in consequence, will give many years of trouble free service.

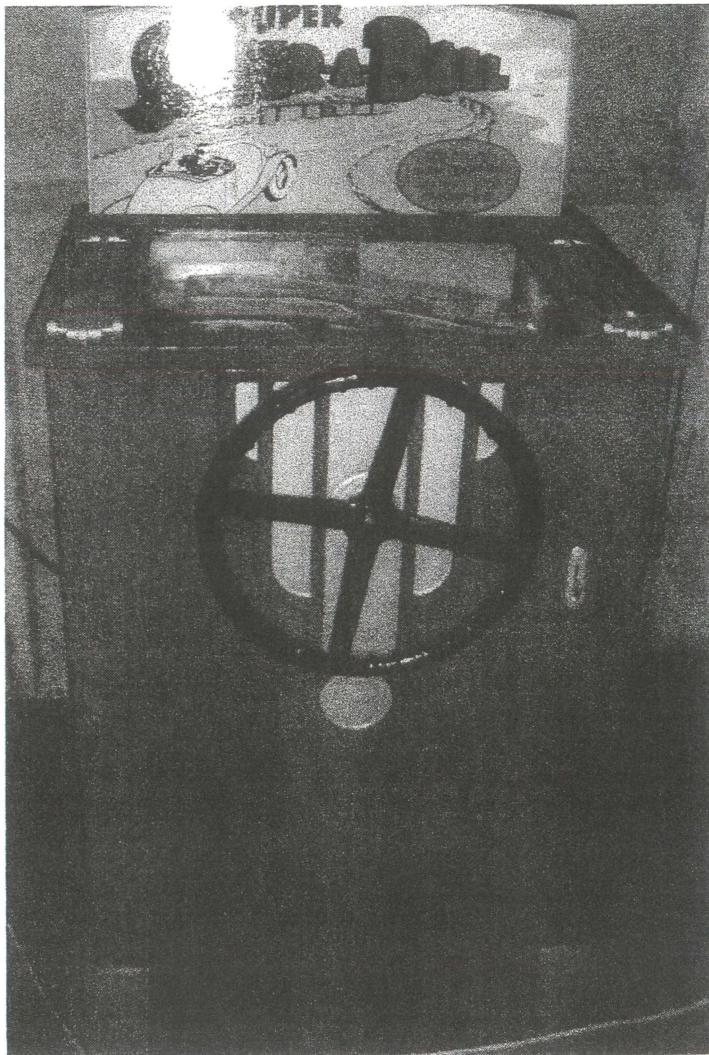
All working parts are dull nickel plated to prevent corrosion, and interior ball runways are heavily zinc or cadmium plated.

An attractive cabinet of light oak with decorative alloy panels and a rear fascia portraying joyous speed on the Rolling Road makes the machine an interesting addition to any arcade.

This is an interesting description, particularly their reference to the 'tubular ball lift'. This seems to imply that the system employed was similar to that used by Bryans in machines such as *Payramid* and *Trickler*. A ball is forced in at the bottom of a vertical tube, which is permanently full with similar balls. As the ball is forced in, the ball at the top of the tube pops out, onto the playfield. When the game is over, this will be the next ball to enter the bottom of the tube at the start of the next game. This is not the method used in their Steer-a-Ball machines, and it seems odd that they should use a different system in what was essentially a variation of the same machine.

The later S&L and Pee Jay Steer-a-Balls use exactly the same ball feed method as Hawtins; and with as much generosity as can be mustered, I can only describe it as crude! Sadly, as an operator I've found this to be the weakest link in the Steer-a-Ball's design, and rather spoils an otherwise brilliant game. On insertion of a coin, a counter-balanced lever releases the ball, in much the same way as an allwin. The ball then rolls down a chute toward the back of the machine, where it encounters a large cast aluminium disc.

As the player turns the steering wheel, the disc revolves and the ball drops into one of a number of slots around it's circumference. As the disc continues to turn, when the ball arrives at the top of the machine, it plops out onto the playfield. This system of ball delivery is fine if you understand how it works. However, a novice player can get quite infuriated by constantly turning the wheel from left to right, only to hear the sound of the ball clanking around inside the machine!



Once the ball is in play, the player has to steer the ball through a series of roadways to the 'home' hole, where his coin will be returned. One route will take the ball directly to the 'lose' hole, but with care, the ball can be directed to the last roadway at the bottom of the playfield, and once on this last leg, the first hole encountered is the home, past which is the lose. This appears an easy proposition, and just as the player steers the ball with ever growing confidence toward the home hole, it generally goes whizzing past into the lose. Players are baffled by this, and are sure to have another go, or several!

So why does the ball seem to have a natural tendency to bypass the home hole? In addition to the forward slope of the playfield, it is also convex from left to right. At a point just before the home hole, the curvature is accelerated, so as the player carefully guides the ball toward home, it too accelerates. Once the ball has passed home, due to the curvature of the playfield, the player cannot steer the ball back; it's lost! The trick is to steer the ball away from the home hole at the point it starts to accelerate. Because of the curvature of the playfield, the ball will continue to roll toward home but at a much slower speed, even though it's been steered in the wrong direction. Like many skill games, once you know how to do it, it's quite easy.

As a measure of Steer-a-Ball's player appeal, the machine I have in the museum is one of about five that take the most money; a truly addictive game!



Above and opposite page, A finely restored Stevenson and Lovett Steer-a-Ball
(Photos courtesy Charlie Booth)

Lineage ads. are free to subscribers and will run for two issues, unless you instruct me otherwise. Please ensure I have your ads. by the 20th of the month for inclusion in the next month's issue. Remember to include your telephone number and the area where you live. Post or e-mail to the address on page 2

For Sale

Neomat Stern, 1958 German electro-mech 3 reel wall gaming machine. Very good working condition on 1d/2p play. With keys. Please ring after 18.30 or email. Can email pictures or info. £200

John 0121 747 6842 (Birmingham)
Jtwnr@aol.com

Books for Sale

'Jump on, Jump on' Super book covering traditional fairs and showmen. Colour, soft back. As new. £16

'Heart of England Fairs' Great fairground shots from the late Jack Leeson. B/W and colour, softback. As new. £12

'Penny Arcadia' A concise history and museum guide by John Gresham. Now scarce. Excellent condition. £10

'Bryans Automatic Machines' A facsimile copy of the original advertising material in plastic folder. As new. £10

All prices include U.K. p&p

Johnny 01332 363542 (Derby)

For Sale

Laughing Sailor cabinet. Could be used for working model etc. Solid oak with lock and keys. £300 ono

Various Spandrels, Coin entries and hinges

Pete 01295 730005 (Banbury)

For Sale

Bryan's Five Win. Nice original condition. Working on new 1p £500
Beromat three-reeler wall machine (the one with the bell castings on the front). Nice original condition. £250 ono

Jerry 07710 285360 (Kent/Sussex)

Wanted

Set of legs for a Ruffler & Walker Ice Hockey Game.

Email cadillac55uk@aol.com

For Sale

1930s French Crane with overhead car and turntable. Good condition, working on old penny play. £2500

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Pete 01295 730005 (Banbury)

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Dave 01747 840842

Wanted

Backglass for 1968 Williams Doozie pinball machine. Doesn't have to be perfect, just presentable.

Gaz 01332 607709 (Derby)

Wanted

Ruffler and Walker two player games. Grand National, Cycle Race, Grand Prix.

Charlie 07711 978806 (Essex)

For Sale

Bally Alien Attack one-armed bandit for restoration. Complete with 50p & 10p coin changer. Working (intermittently) £50
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 National Lottery machine, like those you see in shops. Working on 20p £50

David 01322 280504 (Kent)

For Sale

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John 01273 608620 (Brighton)

Wanted

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Les 07905 372227

For Sale

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Johnny 01332 363542 (Derby)

Wanted

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 Individual cards or collections

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For Sale

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Charlie 07711 978806 (Essex)

For Sale

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Pete 01295 730005 (Banbury)

For Sale

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Viewing recommended. For better pictures email: retreeva@ntlworld.com

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